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ABSTRACT

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A BRIEF HISTORY SURROUNDING THE YELLOW BOOK

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Abstract

The paper describes Aubrey Beardsley and his involvement with the literary magazine The Yellow Book. While there were some other literary magazines published before the The Yellow Book , its issues are distinguished because they are the first to deliberately present visual art work (and the visual artist) as equally important as literature (and the literary artist). The tradition in publication prior to this important step was to have artists illustrate what authors wrote, and their art work serve as a prop to literature. Since The Yellow Book hundreds of literary magazines have continued Beardsleys' practice; featuring art and artists as important in their own right. This paper describes how and why Beardsley wrought such a change. It also describes how important and influential figures among Victorian artists contributed to bringing the change about.

A Brief History Surrounding The Yellow Book

Graphics and Text

While this essay is not an attempt to review the entire history of magazine publishing, the field is not nearly so old as the publishing of books and may be touched, if not encompassed, in a brief passage. Patricia Kery (1982) has written a book, Great Magazine Covers, which describes early magazine publishing with sufficient succinctness that it will serve as an overview. Kery writes that the first magazine was French, the Journal des Scavans published in 1665, and the first English magazine was founded by Daniel Defoe from a prison cell in 1704. Since Kery is specifically interested in one aspect of visual images, namely covers, she identifies the Illustrated London News as the precursor to all the general magazines that followed the practice of combining text with visual imagery. The practice grew in popularity and soon other general magazines and even newspapers followed suit.

Literary magazines aim at an informed audience. The graphic imagery they employ is often quite sophisticated. By studying The Yellow Book (the first literary magazine to deliberately attempt to balance the presentation of both literature and graphic fine arts), to show how and why it was created, and by examining the details of its format, it becomes possible to understand all its literary descendants. They have been given various names but call them what you will, the creative literary journals, literary magazines, art and literary magazines, little magazines, etc., all are a type

of periodical that continues to exert an important influence in the world of arts and letters.

Whistler Versus Ruskin

Victorian London was host to two separate and fascinating legal actions which influenced the design and destiny of The Yellow Book. The stories are famous ones, known even outside art and literary circles. The first trial at law involved James McNeill Whistler, an American painter living in London, who sued John Ruskin, an English art critic, for libel in London in 1878. (1)

John Ruskin was the first Slade Professor of Art at Oxford, author of Modern Painters (1843), critic-sponsor of the Pre-Raphaelite Brotherhood, and active supporter (after the P.R.B. dissolved) of two late Pre-Raphaelite artists, William Morris and Edward Burne-Jones. The cause for legal action was precipitated when Ruskin published a critical evaluation of Whistler's painting, The Falling Rocket, (one of a series of night scenes called by Whistler "Nocturnes"). The criticism was published in Ruskin's own magazine, Fors Clavigera (Prideaux, 1970).

The two men, Ruskin and Whistler, were in fundamental opposition. Ruskin was a sincere moralist who wrote and theorized about Christian ideals that, while they informed his opinions on art, carried his influence and opinions far beyond the world of arts and letters (Abse, 1980). His influence in art circles hinged on a belief expressed in Modern Painters

(Ruskin, 1843) that the painter's aim was to return to visual truth by a meticulous fidelity to what was recorded on the optic nerve, which was summed up in the catch-phrase "the innocent eye" (Gombrich, 1972). Whistler was a bon vivant rascal who had two successive mistresses and a penchant for offending his acquaintances (Prideaux, 1970). He was also an artist of considerable originality and influence.

Ruskin and Whistler held opposite opinions as to what was the proper approach to painting. Ruskin stood for a realistic (if romantic) faithfulness to nature in order that the artist and his audience might experience the true glories of God's universe. Whistler, in contrast, standing for a subjective, idiosyncratic portrayal of what was seen that allowed him to freely interpret his visual experiences in terms of color and mood. Ruskin had expressed himself before concerning his view of Whistler's art, but not in such pungent terms as he used in July, 1877. Included here is a portion of Ruskin's writing to give the flavor of his criticism.

> I have seen and heard much of cockney impudence before now, but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face (Whistler, 1890, p.1).

A coxcomb, by Whistler's court testimony, was an arcane term for a court jester, or fool. After Ruskin had published his attack, Whistler filed suit against him for libel in the amount of 1000 pounds sterling on the grounds that such an attack by a critic of Ruskin's standing would inevitably damage his own ability to make a living in the art market

place.

Ruskin, only partially recovered from a mental breakdown, could not stand the strain of a courtroom trial and was never present during the famous 1878 case in which Whistler articulated (to Victorian society) the radical idea that art could be created for its own sake and not for the moral uplift or education of the public. He mobilized other figures from the art world to speak on his behalf. The phrase "Art for art's sake" gained great currency following this trial, reflecting, as it did, a sentiment that art carried no special burden of moral and social uplift. One could suppose it was an idea Ruskin abhorred.

Among the many spectators at the trial was the young writer, Oscar Wilde, who subsequently both identified with, and imitated, Whistler's exaggerated mannerisms. (Ellman, 1987). During the trial other artists testified both for, and against Whistler. Ruskin pressured the Pre-Raphaelite painter Burne-Jones to represent his (Ruskin's) artistic views. In his own day, Burne-Jones enjoyed an international reputation as an artist and many thought him England's best painter in the romantic medieval style endorsed by Ruskin (Wood, 1981).

Burne-Jones reluctantly took the stand to testify that Whistler's work lacked finish. While Whistler defended his own art ably, neither the judge nor jury were suitably impressed that Ruskin had really damaged him. The jury, following a strongly worded hint from the judge, came back with a decision for Whistler in the amount of a farthing. A farthing, one

quarter of a pence, was the smallest possible amount of money the jury could have granted. Court costs were to be divided between the two men (Prideaux, 1970).

Ruskin, in high dudgeon at having lost the case, resigned his Slade Professorship at Oxford. He claimed his ability to review art work critically had been forever impugned. His friends helped him pay his share of court costs (Prideaux, 1970).

Whistler, who also had court costs to bear, as well as a new house to pay for, shortly went bankrupt. Twelve years later Whistler published a book in which he found the satisfaction denied him in his first trial at law. It was entitled The Gentle Art Of Making Enemies (1890), and it was most emphatically not printed in the medieval print-revivalist style that Ruskin's P.R.B. proteges, Morris and Burne-Jones, espoused at the press which they had founded (The Kelmscott Press).

Whistler's book details the Ruskin-Whistler trial and quotes the statements made by various witnesses who supported or attacked Whistler's art. Linda Dowling (1986) has written about the character of various literary magazines of the period (she discusses The Yellow Book specifically), and attributes a great deal of influence to Whister's book. While Dowling, in her discussion of the influence of Whistler's book, delineates the type face (Caslon old-face) and the format of printing chosen by Whistler with its generous leading (the space between the lines) and its wide margins,

she does not mention some possible reasons why Whistler chose such a revolutionary format. Obviously, of course, Whistler had no interest in publishing a book that appeared to accept any of the medieval ideas promulgated by Ruskin, Morris, or Burne-Jones, but another reason appears possible.

The format chosen by Whistler may well have been appropriate because of Whistler's passion for the bon mot. The term simply means "good word" in French, but this simple definition does not do justice to the acid character of what Victorians thought of, and relished, as bon mots. Whistler was no mean wit. When it comes to punchy epigrams he shares the nineteenth century stage with only one other Victorian, Oscar Wilde; and he often topped Wilde. Their bon mots are quoted to this day (Byrne, 1986). (2) It was a skill Whistler was proud of, a skill apparently more widely savored in his time than our own, and in his book he uses it to skewer men who, years before, had humiliated him.

Thus, while it is true that The Gentle Art Of Making Enemies enjoys wide margins and an easy to read type, it is also true that printed within these wide margins and surrounding the easy to read Caslon old-face can be found many of Whistler's bon mots printed in a minuscule typeface so small they are barely legible. On some pages, when he is detailing the evidence of the trial, the testimony is virtually swarmed by Whistler's commentary. Sometimes this commentary consists of quotes by the witnesses against Whistler, but taken from other contexts, which make them look

foolish. When the commentary consists of Whistler's witty asides, his bon mots, a butterfly is drawn upon the page. The significance of Whistler's personal insignia, a butterfly with a sting in its tail, has been much commented upon by his biographers (Prideaux, 1970); but seeing it flitting about with its barb raised on page after page of Whistler's book brings home how apt a symbol it is. Whistler includes a drawing at the end of his version of the Whistler-Ruskin trial. It shows a farthing with a barbed butterfly perched upon it. Again and again Whistler stings his enemies (Whistler, 1890).

Whistler's book had a considerable impact in its time, not only for its bon mots, but also for the influence it had on his book making contemporaries. Dowling (1986) claims that Whistlerian typographic innovations have been assimilated so thoroughly in our own times it is no longer possible to describe the profound effect the readability of his book had to the Victorian reader...accustomed as they were to the standard (visually cluttered) Victorian page.

Finally, it should be borne in mind that Aubrey Beardsley, the art editor and co-founder of The Yellow Book, was just six years old when the original 1878 trial took place. But, by 1890, when Whistler finally brought out his book, the 18 year old Beardsley had published his first essay in Tit Bits (Brophy, 1968). He had an eye on the arts, was an admirer of Whistler, and must have avidly read The Gentle Art Of Making Enemies. Many a later Beardsley drawing had a

butterfly of its own.

Beardsley Meets Wilde

Beardsley had no formal art training. He did, however, work briefly in an architect's office (Harthan, 1981). Beardsley first tried his hand at writing but came to feel, despite the acceptance of his literary work in Tit Bits , that drawing offered more immediate lucrative possibilities. Beardsley, eager to acquire more art background, learned that he might visit Leyland's home in Peacock Gate to see Whistler's famous Peacock Room. He and his sister Mabel called on Leyland and were given the grand tour. It may be inferred that Beardsley made careful note of Whistler's many images of golden peacocks for they appear, transformed, in much of Beardsley's later art work. Beardsley and Mabel, the Leyland visit a success, and hearing that Burne-Jones also accepted callers, decided together to visit the studio of another one of Beardsley's early idols. Actually Mabel and Aubrey were misinformed, Burne-Jones did not have an open studio policy; but he generously received the pair, praised Beardsley's portfolio, and urged him to enter the artistic life full bore. Beardsley and Mabel had inadvertently dropped in at a time when Burne-Jones was entertaining visitors. Burne-Jones acted a good host and introduced Aubrey and Mabel to his guests, Mr. and Mrs. Oscar Wilde, who subsequently gave the young siblings a ride home in the Wilde's carriage (Fletcher, 1987). It was an introduction of nemesis into Beardsley's life.

Spurred on by the enthusiasm of Burne-Jones, Beardsley continued his campaign to gain an entrance to the art world. In 1892, Evans introduced him to a publisher, Dent, who wanted to produce an economical series on the King Arthur legend similar to the lavish and expensive version produced by Morris's Kelmscott Press. Dent was searching for a capable artist to illustrate a book successfully, yet not charge too dearly for the art work. Beardsley eagerly took on the assignment. He produced, eventually, 500 drawings as illustrations for Dent's Morte d'Arthur . Beardsley resigned his clerkship and became a full time illustrator (Brophy, 1976).

His illustrations for this commission were heavily influenced by the medieval style that Burne-Jones and Morris had employed for years. Morris, when shown the completed art work on Dent's Morte d'Arthur, felt Beardsley had plagiarized him. Beardsley, in his turn, wrote in a letter that he had surpassed Morris (Maas, Duncan & Good, 1970). An examination of the pen and ink drawing that Burne-Jones made for the title page of Syr Ysambrace (published in 1897) shows that Beardsley had already surpassed his idol Burne-Jones as a black and white illustrator (Sparling, 1924).

The Beardsley illustrated Morte d'Arthur, issued serially by Dent during 1893, was a great success. Beardsley's style drew the attention and admiration of the illustrator Joseph Pennell. In 1889 Pennell had published a comprehensive text on pen and ink artists. Entitled Pen Drawing And Pen Draftsman,

the book published the best examples of the work of the time by all the important pen and ink artists and print makers that Pennell knew. Included in Pennell's book are such well known names as Frederick Remington, Howard Pyle, Randolph Caldecott, Walter Crane, Sir Frederick Leighton...and James Whistler. This grouping of men is interesting because it does not discriminate between illustrators and more serious artists, for good reason. There was no such distinction, particularly during an age in which so many fine illustrated books were produced (Laver, 1966).

Beardsley could not have had a more important presentation than the one Pennell gave him when he introduced Beardsley to the art world in the first issue of the new arts magazine The Studio, issued in April of 1893. Beardsley also drew the first cover for this magazine. Pennell wrote a brief, but laudatory, criticism of his new discovery; and The Studio carried examples of Beardsley's current work of the time, including a proposed illustration for a French play by Oscar Wilde entitled Salome. Beardsley began to acquire other assignments including illustration for a book entitled Bon Mots. His production of bizarre drawings added to the attention that Pennell had paid to him. Beardsley's rising fame led to his commission to provide all the illustrations for the English translation of Wilde's play.

An Immoral Book

Oscar Wilde wrote, in the preface to his book The

Portrait of Dorian Gray, "There is no such thing as a moral or an immoral book. Books are well or badly written, that is all." (Wiener, 1984 p. 94). Wilde's Salome had first been written in French. When he brought an English version across the channel, he was denied permission by the Lord Chamberlain (a government functionary who had the powers of censorship) to produce it as a play. It was thought to be indecent in tone. Naturally this turn of events convinced those who never saw the play that it was wicked. They certainly felt the drawings that illustrated it were. The illustrations for Salome, the effervescence of Beardsley's genius, dominate the writing. They were so spectacular in style and so lurid on the English art scene that Beardsley's name and Wilde's became linked in the public mind. It is worth pointing out how Whistler's peacocks have become Beardsley's design in one of the most famous drawings of Salome,"The Peacock Skirt." The irony is that Wilde, caricatured several times in the illustrations, found Beardsley's drawings far more wicked and effective than his own writing. Wilde, in a complaint that admitted Beardsley's coup while denying it, told Lord Douglas that Beardsley's art work was like the precocious scribbling of a naughty schoolboy (Benkovitz, 1981., My underlining). As for Beardsley, he had been appalled at the in-fighting between Wilde and Lord Douglas, Wilde's lover who provided the English translation, prior to the publication of Salome. Their working association with Salome had not made Beardsley and Wilde friends at all.

An Idea Whose Time Had Come

The idea of publishing a periodical which celebrated both visual imagery and creative writing was born between Henry Harland and Aubrey Beardsley January 1st, 1894 (Brophy, 1976). A definitive work on the literary aspects of The Yellow Book, written by Mix, 1960, gives three possible accounts. They are that the idea arrived: suddenly one morning out of the yellow fog, or during a holiday in France the previous year, or after a drunken spree. Whenever the idea was first planted, it is most commonly portrayed as blossoming into full flower between the two men on the first of January, 1894. Henry Harland would be the literary editor of the new enterprise and Aubrey Beardsley its art editor (Weintraub, 1976).

Their publication was to be the first of its kind, a unique literary magazine which gave an equal importance to literature and visual art. They agreed to call their periodical by a name Beardsley proposed. Harland, in describing how the idea came about, takes pains to suggest that the name was derived from the yellowish fog they were experiencing that day (Weintraub, 1976). But such was surely not the case. The name The Yellow Book guaranteed its instant notoriety and contributed to its financial success. The name also contributed to its ultimate destruction, for reasons that will presently be explained. Suffice it for the moment to explain that in the Victorian mind, yellow backed books were associated with a kind of vulgar and salacious publication

brought from France; and surreptitiously ferreted out from book stalls by Victorian readers tempted to find them (Dowling, 1986).

To finance their new concept, the two men approached the publisher, John Lane. Harland and Beardsley chose Lane primarily because of Beardsley's earlier connection with him. Lane, co-owner with Matthews of the Bodley Head publishing firm, employed Beardsley as a book illustrator. He had only recently hired Beardsley to illustrate the English version of Oscar Wilde's Salome (Mix, 1960).

Serendipitous acquaintances were a common thread in Beardsley's life. Harland and Beardsley had first met in a tuberculosis clinic. They shared, besides the same disease and the same doctor, the same literary interests, the same social/literary set, the same admiration for James Whistler's art, and a co-equal dissatisfaction with the man. Harland was an American and formed a friendship with Whistler in the first year he moved to London. They later broke for reasons that are not clear. As for Beardsley, he admired Whistler's art; but while vacationing in Paris with the American illustrator Joseph Pennell, had been snubbed by Whistler (for being excessively hairy), and Beardsley's subsequent admiration of Whistler was mixed with gall (Benkovitz, 1981). The rejection by a man Beardsley so admired must have stung, for Beardsley subsequently caricatured Whistler on three occasions, and caricatured his wife on one occasion as well.

Ultimately, Whistler recognized Beardsley's genius, told

him to his face that he (Whistler) had been wrong, and the two men reconciled. However, at the time The Yellow Book was begun, neither Harland nor Beardsley were on good terms with the man whose modern publishing style and defiant personal attitude so permeated their new publication (Mix, 1960).

An important motive behind the founding of The Yellow Book can be found in the literary ambitions of Harland and Beardsley. Both men desired to be published for their writing. It appears curious that so influential a visual artist as Beardsley became would have harbored plans to write, but Beardsley's life revolved around books. Beardsley tried first to be a writer before he seriously became an illustrator, and he never really abandoned his literary ambitions. He continued to work on his own private fiction until his death. Symons (1918) believes that eventually, had he lived long enough, Beardsley would have become an important writer; and tells how Beardsley once filled out a library application form with the phrase "man of letters."

Harland and Beardsley invented the idea of a new literary magazine, not only to make money, but also to find an audience for their literary creations and Beardsley's art work.

The Beardsley Period

The 1894 illustrations for Wilde's Salome capped Beardsley's rise in the London art scene. Almost within twelve months time, he also had helped found The Yellow Book, and been favorably reviewed in The Studio. Nor was this all.

Beardsley was both prolific and original. It is only right to note that Beardsley had, within the same twelve months, gained considerable public notice with his poster art. Years later, when Max Beerbohm, a writer and caricaturist of the time, was writing his autobiography, he said he was "...of The Beardsley Period." (Burdett, 1925, p.1).

How did Beardsley, suddenly renowned, deal with Wilde when he became co-editor of a literary magazine? Mix (1960) describes how, when Harland, Lane, and Beardsley were seeking authors for their first issue of The Yellow Book, they proscribed Wilde. Henry James took the honor as leading literary lion. Prior to its first issue, there was wide spread anticipation among the literati concerning who and what would appear in The Yellow Book. It had an enormous impact when first published and all the critics predictably hated it. Every literary critic had a go at it, generating attention no money could buy, and every member of the literary and artistic set had to own a copy. Wilde claims to have thrown his issue of The Yellow Book out a train window in disgust. If true, Wilde's littering is probably an accurate measure of his pique at not being included within the pages of the new sensation. Despite Wilde's absence from its pages, The Yellow Book flourished. The first printing of 5000 copies sold out, as did a second and third printing.

Wilde Kills A Thing He Did Not Love

Shortly after the theater opening of Wilde's The

Importance Of Being Ernest, Lord Douglas's father warned his son in a public letter (left at Wilde's club) to avoid associating with Wilde, whom he described as: "posing as a somdomite ." (Fletcher, 1987, p. 13. My underlining). Wilde could interpret the spelling and also knew his reputation in London society was seriously threatened. Two faces may be put upon what happened next. One way of presenting the events is to say that in an effort at keeping a bold front in London society, Wilde foolishly sued for libel and opened himself to the truth (Brophy, 1960). This is fair enough; but Hyde (1963) makes it very clear that Wilde was also steered into suing the Marquis of Queensberry by his lover, Lord Douglas (the Marquis' son). Copies of several London newspapers of the time in question can be scanned for a sense of how these events were reported. The April 5th, 1895 and the April 6th, 1895 issues of the London Times carried long columns (on pages 11 and 10 respectively) detailing exact testimony on the part of witnesses. In Victorian England, homosexuality had recently become a crime (only about ten years before, according to Hyde). The testimony, reported by The Times (April 5th,1895, p.11), describes the continuation of the libel trial of John Sholto Douglas, Marquis of Queensberry, defendant. In the events of the trial that day, Mr. Oscar Fingal O'Flahertee Wills Wilde was testifying on the stand. His own testimony, brought out on cross examination, quickly revealed the underground life that Wilde led. His lawyers urged him to drop the case. On the very day Wilde dropped his suit, the

Marquis's lawyers forwarded the damning testimony to prosecutors and Wilde was arrested. According to Dowling (1986) and other biographers, he was taken away carrying beneath his arm a book entitled Aphrodite by Pierre Louys; and typical of these naughty novels, it had a yellow cover.

Beardsley's biographers infer that newspapers proclaimed that Wilde had been arrested carrying The Yellow Book. Lane was confronted on Sunday with a newspaper headline that read: "Arrest of Oscar Wilde, Yellow Book under his arm." It was a headline that Lane claimed was the death of The Yellow Book and nearly his own death as well (Mix, 1960).

According to the account of The Times (1895), Wilde was arrested at half past six o'clock in the evening outside his hotel on Sloane-Street. Fletcher (1987) locates the site of the arrest as the Cadogan Hotel in South Kensington. Beardsley's various biographers usually mention some version of the events that follow. An angry mob then attacked Lane's Bodley Head publishing establishment on Vigo Street. The offices were stoned and its windows smashed. Chapman, Lane's second in command, sent off an alarmed telegram to Lane (Brophy, 1968).

The attack of the mob was followed by an even more effective frontal attack against the soul of Lane's publishing firm. Some of the successful authors who published with Lane through Bodley Head and some of those scheduled to be in the next issue of The Yellow Book examined Beardsley's art work for the upcoming fifth edition, discovered that the Beardsley

trees had limbs with ambiguous crotches, and threatened to withdraw their custom unless Beardsley and his art were terminated. More pressure was put upon Chapman to do something. Lane, to protect his investment, allowed Beardsley to be fired and his art expunged from The Yellow Book . Wilde was soon convicted of indecent private acts and sent to prison in disgrace to serve two years at hard labor (Mix, 1960). Hyde (1963) shows why the prison term was so devastating, the prison system of the time so mean in spirit, and why Wilde, pursued even in prison by the Marquis, was reduced to a physical breakdown.

A Mystery

To discover the true significance of what Beardsley had done to set a mob howling in the streets outside Lane's publishing offices, and caused certain members of the literary establishment to pull aside their metaphorical petticoats (this allusion is fair, Mrs Grundy being the Victorian term for someone excessively prudish), it becomes necessary to have in hand a copy of The Yellow Book. Examining the pages of the issues with which Beardsley is associated, one becomes aware of a mystery. There is nothing apparent (judging by contemporary values) in the visual images to justify such an over-reaction by a group of London citizens as to convert them into a mob. The mystery deepens when filmed copies of London newspapers of the day are examined. Not The Times nor The Guardian nor Black And White carry the putative headlines that

biographers refer to. An 1895 issue of The Times (April 6th, p.10) does give a detailed account of the arrest (officer's names, demeanor of Mr. Wilde, etc.) but not a word about a book with a yellow cover. Hyde (1963) mentions papers published the next morning, but the mob acted that night. The response to this minor mystery must be that additional searching of London newspapers is needed; but even so, according to all the biographers, the mob that eventually milled about in Vigo Street originated from in front of Lord Douglas' hotel (where Wilde was vacillating) on Sloane-Street at six thirty in the evening. One cannot help wondering at the nature of this gathering prior to the arrest so exactly described by The Times, and how the mob knew to proceed to Vigo Street, and how they knew that both Wilde's writing and The Yellow Book were published by the same establishment. These questions are beyond the scope of this brief history, but Ellman (1987) in his biography of Oscar Wilde, suggests that the Marquis of Queensberry's detectives were active even after the first trial. Perhaps the Marquis' detectives were among those watching the hotel where the true object of the Marquis' venom was lodged, his son, and were active in the mischief that followed.

A False Reprieve

Beardsley's sacking was not the end of The Yellow Book. It ran on through eight more issues, but Harland was no art editor and the loss of Beardsley profoundly altered the

character of the publication. The sauciest of literary magazines was perceived to have lost its fizzle. Beardsley's available worth was quickly recognized by the writer Arthur Symons, who formed a second creative literary magazine, The Savoy (with himself as literary editor, Beardsley as art editor, and Smithers as publisher). Smithers, a book dealer, former lawyer, and renowned ladies man, also collected pornography, a taste that included the private pornographic work that Beardsley was producing for his own writing. Moreover, it was Smithers who was courageous enough, or defiant enough, to eventually publish Wilde's epic poem wrought from his prison experience, Reading Gaol (Hyde,1963).

The new literary journal The Savoy, was again named by Beardsley. Wilde's cross examination testimony in his libel suit against The Marquis of Queensberry involves a great deal of coming and going with young men to the new, and plush Savoy hotel located in London's theatrical district. Was this on Beardsley's mind when he coined a name for his second literary magazine effort, and thus comprises a sly reference to the events that led to the founding of the new journal? His attitude toward John Lane and The Yellow Book is certainly evident. His first drawing for The Savoy had to be repressed for it showed a cherub being led by the hand, and the cherub deliberately urinating on a copy of The Yellow Book. The cover was re-drawn without the scatological insult.

The new literary magazine, The Savoy, was a soft cover and sold for two shillings. It, like The Yellow Book, was

typographically modeled (in the sense that it was reader accessible) or Whistler's book. While Beardsley was well enough to publish his drawings in The Savoy, the publication flourished; but all too soon Beardsley's tubercular lungs began to fail him and his ability to work slipped away. He left London and, with his mother, took up residence in France. Poignantly, if some biographical accounts are correct, he spent the last months of his life avoiding Oscar Wilde, who also had gone to the continent after being released from prison. Symons ended publication of The Savoy shortly after Beardsley died of the disease that had consumed him since childhood (Benkovitz, 1981).

End Notes

(1) For a keen appreciation of Whistler's trial, and Whistler's subsequent published baiting of the critics of his time, Henry James' brief commentary may be read in his own book The Painter's Eye (1956) in the chapters "On Whistler and Ruskin, 1878"(p.172) and "On Art-Criticism and Whistler, 1879"(p. 175).

(2) So ingrained was this habit of speech for Oscar Wilde that Hyde (1963) quotes Wildean sallies made even during his time in prison.

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